MUSEUM NEWS

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THE HERO RETURNED BY BENJAMIN WEST

Installed in the Maurice A. Scott Gallery by Florence Scott Libbey

AN IMPORTANT BENJAMIN WEST IN THE MUSEUM

By Blake-More Godwin

OF the many artists claimant to the title of father of American painting perhaps no one deserves it so much as Benjamin West, one of the founders and second President of the Royal Academy of England. Tho born in Chester County, Pennsylvania, only his earliest and most childish efforts were produced on American soil for impelled by the yearning for instruction in art which he could not receive in his native country he went as a young man to Italy where he spent four years in the study of the great masters and then proceeded on to London where he was received with great acclaim due to his ability, his personality and his romantic early history. The London to which he came was that which lives today in the pages of Boswell, and Dr. Johnson and Byron were his contemporaries tho not his friends, for West had no intimates except perhaps King George III in whom as a patron and friend he found a kindred soul. When he reached London, Hogarth was still alive, Wilson and Reynolds were prominent, and Gainsborough, tho not living at the capital sent his works there regularly and in consequence was well known.

West's claim to the parentage of American art may be based not on the lasting character of the works which he produced nor on their influence on the future course of art in his native country, but rather on the fact that his studio was always open to young artists from America and that he was as generous toward them with his bank account as with his advice and teaching. Matthew Pratt, Charles Wilson Peale, Dunlap the American Vasari, Robert Fulton, of greater fame as inventor of the steamboat than as an artist, Gilbert Stuart, John Trumbull, Washington Allston, Edward Malbone and Thomas Sully, not to mention a countless number whose names are now forgotten, passed through his studio and were the recipients alike of his friendly counsel and gratuitous instruction in the theory and technique of painting.

As an artist, West was rated higher by his contemporaries than by anyone since. His early portraits had a charm not inferior to that of Copley's work. In his historical paintings, West introduced an innovation which has entirely changed the character of that art for all time. When he first came to London and started to paint the Death of Wolfe on the heights at Quebec, even Sir Joshua Reynolds interceded with the king to prevent West from using the contemporary costume of the heroes rather than clothing them in the pseudo-classical garb which it was supposed the Greeks and Romans wore into battle. But West was not to be dissuaded and when he had finished his painting, Sir Joshua acknowledged that he had conquered and went further by saying that he foresaw that the picture would occasion a revolution in art. Such indeed was the fact. Never since have artists referred to classical antiquity for a setting for contemporary events.

West further was one of the most important factors in the founding of the Royal Academy, for he thru his influence with the King assured the royal patronage, without which it could never have developed, and upon the death of Reynolds, West was unanimously elected the second president.

So for all the these reasons West occupies a very important position in the history of our art. He stood at the point where the native American ceased to consider England the mother country and instead of making American art an offshoot of British, began to establish our own native school. So it is especially appropriate that in the room devoted to showing the development of American painting, Benjamin West should be represented, and this has been made possible by the installation by Florence Scott Libbey in the Maurice A. Scott gallery of a painting by him entitled The Hero Returned, which is reproduced in this issue of the Museum News. It serves to give an idea of the kind of work which West did even in his largest canvases, some of which were so huge that they required the erection of a special building to house them. It shows his mastery of drawing and of composition though this latter seems with him to be largely a matter of mechanical precision. It is a very satisfactory representation of West, exemplifying all of the characteristics by which he will always be known to students of American and British Art.

AN EGYPTIAN DANCE INTERPRETED AT THE MUSEUM

GREEK AND EGYPTIAN DANCES

DANCING, music, story, pictures! All combined to give to the Museum children two enjoyable hours, one in November, the other in March.

Egypt was the theme of the first program of this character which was given at the close of the two months' period of story hours devoted to this ancient land.

For the first time dancing held a place on the programs of the Museum educational work with the children. Three numbers were given, two solo temple dances and a group dance by ten young girls, all arranged by the Misses Semple. Much time and consideration as well as museum research work in galleries and library were given to make the dances true both as to costume and execution.

Miss Lina C. Keith, Museum Supervisor of Music, arranged a program of piano numbers Egyptian in feeling, among them Friml's Egyptian Dance.

The story of a little boy of Thebes 3700 years ago was beautifully illustrated with colored slides, giving to the little folk in a different way and with a renewal of pleasure the points of greatest interest which had been unfolded to them during the two months of story hour work on Egypt.

Despite the fact that Toledo was suffering from a car strike and a heavy storm, the hemicycle of the Museum was filled to its utmost capacity.

In March a Greek program similar in character was given in one of the large galleries. Miss Keith rendered an old Greek anthem, the melody of which was discovered during excavations on the Acropolis of Athens in 1893.

The interpretive dances included the Greek Water Carrier, Sprite of the Water, Soldier of Greece and Greek Idyll, a group number.

The story of the little Athenian who became a great sculptor completed this program of music, dance and story, which was enjoyed by hundreds of children and adults. So much pleasure was given to the casual as well as to the regular attendants at the story and music hours that it is hoped that it will be possible to present other special programs of like nature another season.

EXTENSION WORK

THE Educational Department of the Museum has sent into the public schools an exhibition of photographs of paintings by American artists in the Museum galleries. The exhibition is opened with an explanatory talk on American art, after which the schools use the collection for two or three weeks. Another collection of the same reproductions will be used in the parochial schools of the city.

Through the collection, the Museum takes to the children some of the beauties to be found in its galleries, instills in the children a longing to visit the Museum to see the ori-

THREE OF THE GREEK VASES RECENTLY ACQUIRED

ginals, helps to establish a better conception of the big place held by American art today and awakens in them the thought that possibly they too can help America toward better and more beautiful things.

Most interesting reports come to the Educational Department of the Museum, telling of the way in which the work is used, and asking for other exhibitions.

Collections of other reproductions and materials are being planned and will be ready for school use within a short time.

An interesting feature of the educational work this year has been the visits of some of the special schools to the Museum,—the blind, crippled, the deaf and mute children, making their second visit this spring. The educational worker has continued the extension work of the Museum in lectures in nearby towns, thus arousing an interest in art, museums, and their activities.

GREEK VASES ACQUIRED

EXAMPLES of classical art are at present exceedingly rare and difficult to secure. Of the many paintings produced by the Greek artists of first rank, not one now remains. Sculpture has also fared but little better. In the cities and sanctuaries of Greece we know from contemporary writers that there were thousands of statues of marble and of bronze, but today the great mass of these have gone either to the cannon foundry or the lime-kiln to make instruments for devastating rather than ennobling mankind or to assist in the erection of the commonplace structures which have been built over the glorious remains of classical antiquity.

The few great pieces of classical sculpture which remain are nearly all now permanently housed in the great museums of the world. Consequently it is exceedingly difficult and costly to obtain examples of this art. But fortunately the craftsman was also an artist and in the almost indestructible material of baked clay there have been produced many objects, beautiful in their form alone and further dignified by artistic decoration. From Greek vases we secure much of our knowledge of painting among the ancient Greeks, remembering always that among his contemporaries, the vase painter held about the same relation to the great artists that among us the house decorator holds to the mural painter.

Through the assistance of Miss Gisela M A. Richter, Assistant Curator of Classical Archaeology of the Metropolitan Museum of Art, the Toledo Museum has recently secured six interesting Greek vases, three of which are herewith reproduced. That to the left of the illustration is an Athenian red-figured lekythos, or oil jug, made in the latter half of the fifth century, B. C. On it are painted two women in pure classical style. To the

right is a Corinthian alabastron or ointment vase, of a much earlier period, namely, the seventh century, B. C., the decoration of which is a sphinx and lion-headed bird. In the center is the most beautiful of the group, both in shape and decoration, an Athenian white lekythos, made in the second half of the fifth century, B. C. The painting on it shows in outline against the white ground, a woman giving a sword to a departing warrior. These vases are now exhibited in the sculpture court of the Museum and it is hoped that they are but the nucleus of a collection of representative Greek vase painting.

MONHEGAN SURF — FREDERICK J. WAUGH

GIFT OF THE ARTIST

FREDERICK J. WAUGH has presented to the Museum his painting Monhegan Surf, a strong example of the work of a master of the sea. The foaming waves dash up over the wet, slippery rocks, pile themselves up and break into spray against the cliffs at the right of the picture. The sky is low in tone, but full of all the colors of evening. The rocks and water have the quality not of paint, but of the very things from which they were painted.

Waugh comes from a family of artists, his father having been a portrait painter, his mother a miniaturist and his sister an illustrator and portrait painter. Born in Bordentown, N. J., he studied under Thomas Eakins at the Pennsylvania Academy of Fine Arts and under Bouguereau and Fleury at the Academy Julien in Paris.

He returned to America to paint portraits, soon going again to Paris, and then residing on one of the Channel Islands, where he became a master of the painting of the sea. Tho he has not confined his attention to the ocean alone, having ventured with success into almost every field of painting, he will probably always be best known by his sea pictures. He has studied the water under all conditions, and he thoroly knows and understands it. In fact he is so well acquainted with it, that he has said were he never to see the ocean again, he could go on painting it from memory, always improving his work. The Museum and all its visitors are deeply grateful to Mr. Waugh for his generous gift.

MUSEUM NEWS

Toledo Museum of Art

EDWARD DRUMMOND LIBBEY, PRESIDENT

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Director of the Toledo Museum of Art.
ASSOCIATE, BLAKE-MORE GODWIN, M. A.

No. 36 MAY 1920

EDITORIAL

THE high cost of everything these days has not overlooked the Toledo Museum of Art. While the price of labor, light, heat, transportation and everything else has greatly advanced, we have by constantly enlarging our membership been able to meet the increased cost of maintaining our various educational activities. The Endowment Fund raised by subscription a couple of years ago has been well invested and the income therefrom takes care of the major portion of our obligations. For the balance, however, we must still depend upon the dues of our members. That our income may keep step witih our ever growing responsibilities, we are at present conducting a membership campaign during which we will aim to approach all people who have vision and a little spare cash. Notwithstanding our diligence in this respect, there are many prospects yet to be discovered and we would greatly appreciate your help in this connection. If, therefore, you know of anyone of your neighbors, friends or relatives who ought to be supporters of this institution, will you kindly send us their names? By so doing you will further assist in creating for our city a beautiful, necessary and useful institution of learning.

Early in June there will be hung in the galleries of the Museum the Ninth Annual Exhibition of Selected Paintings by American Artists. Further information will be found in the news columns of the present issue. We feel, however, that we should call special attention of our members to this very important annual event. About one hundred of our leading painters will be represented by their best works. These paintings are selected from the current exhibitions of the National Academy, the Pennsylvania Academy and the other leading eastern exhibitions. As a consequence this annual event in our Museum is quite as important as any of the national exhibitions, for although it may not equal them in size, it is vastly superior in quality as only the best and most interesting works from each are invited to come to Toledo.

The exhibition will continue here during the summer months and those who are interested in seeing the best that our country is producing should visit the Museum galleries frequently while the exhibition is in progress. Nowhere in the country will you find a better showing of the current work of our foremost masters of painting.

Again, most of the works are for sale at reasonable prices and those of our members who are creating homes and surrounding themselves with the best in art will find this a splendid opportunity to choose from many examples by our best painters passed upon by the various eastern juries.

As usual dues are now due. We aim to collect as far as possible all our dues in the early part of the year and it will be a great help if those who are owing for 1920 will send in their checks at this time that we may commence planning for our summer and fall activities with full knowledge of our resources.

This institution knows neither color, creed, class nor nationality. Every advantage we have to offer is within easy reach of the humblest citizen and the poorest child, and all this is made possible by your help and by the help of those who feel that ten dollars a year is a small contribution compared with the returns to the members, to the citizens and to the seventy thousand children who annually flock to the Museum.

Our Museum is doing an important work and its methods are being widely adopted throughout the United States and Canada. This then is the best of reasons why Dues Are Now Due.

SAVENTHEM CHURCH

TOLEDO MUSEUM

WINDSOR CASTLE

THE THREE ST. MARTINS BY VAN DYCK

THE Van Dyck altarpiece in the church at Saventhem representing St. Martin Dividing his Mantle with the Beggar has always been treasured by the inhabitants of that city. It will be remembered that the people rose up in arms against the proposed sale of this painting in the middle of the 18th Century, and again during Napoleon's wars they shut in a detachment of troops sent to remove it to Paris, and held them until reenforcements arrived from Brussels. After the final victory of the Allies in 1815, the painting was restored to its original setting, to the great joy of the populace.

The picture in the Toledo Museum of Art by Van Dyck is the artist's original sketch for the Saventhem altarpiece, and for the later painting of the same subject by Van Dyck, in Windsor Castle. We are now able to reproduce the three paintings and to call attention to the differences which exist in them. Ours is a finished sketch on wood in which the figures in the foreground are worked out in detail while the background is sketchily suggested. As the altarpiece was painted in 1622 or 1623 the sketch must have preceded it by a few months. We are able thus accurately to date the painting by the documentary evidence which remains to us. We know that it was commissioned by Ferdinand de Boisschot, Comte de Erps and Seigneur of Saventhem, about the time of his elevation from Seigneur to Baron, which occurred in 1621. We are made more certain of its date by drawings in Van Dyck's sketch book which was once in the possession of Sir Peter Lely and later in the collection of the Duke of Devonshire at Chatsworth and hence is known as the Chatsworth Sketch Book. It contains a great many drawings made by Van Dyck from the greatest paintings by the Italian masters on his first trip to Italy in 1621. At that time Titian was his idol and many of the sketches are after that artist. In one of these sketches occurs the figure of a young warrior on horseback which so closely resembles that of St. Martin that it is almost certain that this forms the motive for the central figure of Van Dyck's composition. Our painting as well as those at Saventhem and Windsor also shows very markedly the influence of Rubens, Van Dyck's teacher, as might be expected in a work executed soon after he had left the master's studio.

In the painting at Saventhem the composition has been simplified by reducing it to but four figures and the suggestion of a fifth: the two beggars, St. Martin, his companion and the rider whose casque appears in the background. The architectural detail at the right has been worked out more completely than in our painting while the same is true of the clouds in the sky. In the painting at Windsor Castle, which is larger than the one at Toledo or at Saventhem and is on canvas, whereas both the former ones are on wood, the artist has retained the four important figures from both the original sketch and the Saventhem altarpiece almost unchanged and has again introduced the other beggar and the two children, who appear in the sketch but not in the Saventhem altarpiece. He has how-

ever entirely eliminated the architecture of both the previous paintings and here the background is entirely sky.

It is most interesting to show these three paintings together representing as they do three different developments of the same subject and showing that in the last of the three, the artist approaches nearer his original conception than in the second.

The Toledo Museum and the people of Toledo are indeed fortunate in possessing the first. To see it, art lovers have come and will come to Toledo from all parts of the country.

LITHOGRAPH—THE BATHERS BY DAUMIER

WORKS BY DAUMIER AND GAVARNI ACQUIRED

IN two French artists of the last century, the arts of lithography and caricature reached a height previously unknown. The one, Daumier, lived from 1808 until 1879 while the other, Gavarni, was born in 1804 and died in 1866. Thus contemporaries, they had many affinities and at the same time many differences. They were both painters, and are known best by their lithographic work, and were friends and admirers of each other's work. Daumier was essentially a reformer, and caricatured the customs, people and institutions of his time always with a purpose. Gavarni was a man of the world and was content with things as they were and represented people as he found them with no distortion or exaggeration, directing his humor at the type and not at the individual.

Daumier's first work, that of an under-bailiff of the courts, gave him his acquaintance with the members of the legal fraternity whom he later caricatured. He soon however, turned his attention to lithography, and contributed to La Caricature until it was suppressed and then to Le Charivari. After a while he left this paper and devoted himself entirely to painting, but just before 1870 returned to his stone and crayon, and in the stirring events of the Franco-Prussian war found many subjects. His last years were spent in the work which he loved while living in a little cottage given him by Corot.

Henri Frantz says of Daumier—"Even within the restricted field of lithographic art, Daumier is always huge and immoderate; we feel that he could as easily undertake some gigantic task, could cover a building with colossal frescoes; and we understand the complete justice of Balzac's pronouncement

FLUTE PLAYER BY GARVANI

when he said: "There is something of the Michaelangelo in this man!"

Gavarni, himself always perfectly dressed, was a designer of costumes, humorist, illustrator, writer, painter and mathematician as well as a lithogragher. He founded and edited a short-lived paper and is known to have produced about 8,000 original drawings, paintings, engravings and lithographs. With this prolific work he exercised a great influence on the art and life of his country.

The Toledo Museum has now secured some fifty of the best prints by these two artists, and recently exhibited them in the galleries. Three are reproduced herewith. The Bathers by Daumier shows his mastery of the technique of lithography as well as his ability at indicating with a few lines the essentials of the scene to be depicted. Those by Gavarni, the Flute Player and the Baker, show his restrained and dignified handling of the types which he found about him.

ANNUAL TOLEDO EXHIBIT

THE Third Annual Exhibition of Works by Toledo Artists held under the management of the Toledo Federation of Art Societies opened at the Museum Saturday, May 1, with a splendid showing of oils, water colors, pastels, drawings and prints. Of the great number of objects submitted, about one hundred and fifty were admitted to the exhibition by the jury composed of Clyde H. Burrough, Director of the Detroit Institute of Arts, Francis P. Paulus, and Frank Scott Clark, both well known artists of Detroit. A prize of fifty dollars for the best oil painting was made possible by the contributions of Messrs. C. F. Wall, Will H. Gunckel, R. J. West, F. H. Aldrich, Fred Folger and Mr. and Mrs. E. C. Hagener. This the jury awarded to Mrs. Kate Brainard Lamb for her splendid painting of Still Life. The jury also gave honorable mention to the following five paintings: The Mountain Lake by L. E. Van Gorder, The Grove in Midsummer by Mrs. Grace Rhoades Dean, The Monster by William Auer, An Autumn Day by Josephine O. Calder, and Memories by Mrs. P. J. Bidwell.

The standard set for admission to the exhibition this year is higher than ever, as was the average quality of all the works submitted. Great improvement in the work of Toledo artists is shown over that done in previous years, and the exhibition gives promise of much good work to come, both by virtue of the finer quality of the work of those who have exhibited before and by the many new contributors included who are now making their artistic debut in Toledo. The exhibition will remain open thru June 6.

THE BAKER BY GARVANI

LEVANDOU BY GEORGES D'ESPAGNAT

A CANVAS BY D'ESPAGNAT

THE Impressionists have set their impress on the art of the present and the future as well as that of their own time, and their place in the scheme of things artistic is now universally recognized. Hence the Toledo Museum is fortunate in the possession of a painting by one of the foremost, tho perhaps not so well known, masters of the school.

Fifteen years ago we had in the Museum our first great exhibition of impressionistic art, and then there was exhibited along with works by Manet, Monet, Degas, Renoir, Sisley, Pissarro and other great masters, a half dozen paintings by Georges d'Espagnat, one of which now hangs with our permanent collection. Levandou, as the painting is called, is a splendid example of impressionistic work and well merits its place on our walls.

D'Espagnat was born at Melun, near Paris in 1870 and painted in various parts of France, while maintaining his studio at the capital. He was represented in the recent Exhibition of French Art at the Metropolitan Museum in New York.

ANNUAL AMERICAN EXHIBITION

THE Ninth Annual Exhibition of Selected Paintings by American Artists will open at the Toledo Museum of Art on Sunday, June 13, and continue through Sunday, August 29. As heretofore, the works to be exhibited have been selected from the important Eastern exhibitions of the past winter and spring, from the artists' studios, and private collections. The exhibition comprises nearly one hundred paintings by the foremost artists of our country all of them recently produced and many of which received awards at the Pennsylvania Academy, National Academy and other important exhibitions. One of the most interesting paintings included in the collection is the Murder of Edith Cavell, by George Bellows, which has received a great deal of attention from artists, critics and the public. This one painting is an exhibition in itself and it is well worth a trip to the Museum to see and study it alone. At the same time there are many other paintings in the exhibition of as great artistic merit, all of which will repay several visits to the Museum during the course of the exhibition.

MELANCHOLIA BY ALBERT DURER

ACQUISITION OF A MASTERPIECE BY DURER

By Blake-More Godwin

REACHING the height of his development in the early years of the 16th Century, Albert Durer lived in an epoch of the greatest importance in the world's history. Across the Alps in Italy the Renaissance had reached its florescence and the greatest masters, Mantegna, Bellini, Michaelangelo, Raphael, Leonardo and Titian were already in the ascendant, or even at the culmination of their powers. In Durer's own country before the end of his life he was to see the birth of the Reformation and to himself embrace its tenets. During his lifetime Charles V amassed by inheritance the most extensive empire known in Europe since the time of Charlemagne and by election ascended the throne of the Holy Roman Empire. It was further Durer's good fortune to be an intimate of two of the greatest men of his time, Erasmus and Martin Luther, to say nothing of his fellow townsmen Pirkheimer, Melanchthon and his godfather Anton Koburger, the printer of the Nuremburg Chronicle. Durer, with the first two of these for us may form

a triumvirate of the greatest minds produced north of the Alps: Erasmus the scholar, Martin Luther the theologian and reformer and Durer the artist.

Born in the little town of Nuremburg, the son of a goldsmith, Durer was expected to follow his father's trade but developed a greater aptitude for drawing and painting and especially for engraving which led him even as a young man to turn his attention to the field of art and to serve an apprenticeship under Michael Wohlgemuth. As an artist he is easily the greatest produced by Germany, tho as a painter perhaps inferior to Hans Holbein the Younger, for Durer's greatest ability was in draftsmanship rather than in color, which is so important a part of painting. Then, too, the conditions of his time were not such as to make painting so remunerative an art as that of engraving or wood cutting. He produced but few paintings and for all of them was underpaid, if paid at all.

His visits to Italy and to the Netherlands were an inspiration to him to do more with the brush, but he doubtless realized the futility of it for in his letters written back to his friends in Nuremburg from the warm climate and the no less warm appreciation of Venice, he says with regret in speaking of his impending return to his own city, "How I shall freeze after this sun. Here I am a gentleman, at home only a parasite." And yet his inborn patriotism impelled him to reject splendid offers of pensions and commissions that were made to induce him to become a citizen, first of Venice, later of Antwerp, and to cause him to return each time to his native city where later in life he said the value of all the commissions he had received did not amount to 500 florins.

Then, too, printing from movable type had been recently invented and with its popularization there was an increased demand for books of all kinds, which helped to make a market for the series of wood cut impressions which he produced and sold in all parts of the country and which were so much sought after that imitators and forgers sprang up even in Italy.

The art of engraving on copper plates as well as on wood was mastered by Durer as by no other artist before or since, and so versatile was his mind that he experimented with a new art, that of etching, using iron plates rather than copper as is now customary and finally hitting upon a combination in which the plates were first etched and later finished with the engraving tool.

As John LaFarge says, "the history of engraving cannot be understood without him" and so in developing its collection of prints to show the progress of the art completely from its inception down to its most recent applications, the Toledo Museum of Art has been fortunate in recently acquiring a print from Durer's most famous engraved copper plate, the Melancholia. A great deal has been written on the significance of this print, but what it actually means will probably ever be in doubt. We are at least certain of one thing, and that is, it did mean something. It bears every mark of the artist's sincerity which is one of the first requisites of great art. Durer was a constant thinker and had a habit of setting down many of his thoughts, but it is probable that even he could not have conveyed in words the emotions which he expressed in this engraving.

For me this figure surrounded by the implements of science and industry typifies the inadequacy of science to fulfill the soul's desire. It indicates that there is a quality in the human brain or heart unlike that of the animal slumbering contentedly, a quality that can be satisfied neither by material things alone nor by pure reason alone. There must be some greater thing than science, the exercise of the mind, and that for me is the outlet of the emotion, whether expressed by art, music, literature, religion or love. Perhaps the rainbow is intended to indicate the hope of fulfillment of these inexpressible desires and longings.

Again Durer's idea may have been and probably was something entirely different, but what ever it was we are glad that he recorded it in the form of a great work of art. Its greatness is due largely to the magnificence of its conception and the impressiveness with which Durer's simple, quiet, religious mind has expressed itself.

Sturge Moore has said "The Melancholia is the only creation by a German which appears to me to invite and sustain comparison with the works of the greatest Italian" and he proceeds to set off against it Michaelangelo's tremendous Sibyls of the Sistine Chapel and not to the disadvantage of the little copper plate engraving, a splendid impression of which—one of the greatest prints in the world—is now to be seen in the Toledo Museum.